

Etude

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EDVARD GRIEG AS I KNEW HIM
by Schak Bull (see page 12)

The Flutist's Technical Problems

*The first business of the Statist
Is to make money*

from an interview with
John Farnham, first flautist,
New York Philharmonic-Symphony
Orchestra

assisted by Miles Fellows



THE FLEET BUYERS of the future in the work room, had he owned the time would be his mastered the technical aspects of his instrument. Thus, while technique should always be ranked in second place to music-making, it must be pursued, and as well as that!

Let us begin a brief survey of behavioral problems with the location, nature of breathing, which comes up in the very first five months and grows progressively more complicated as the infant grows. Correct breathing, for the infant, corresponds to the good nursing breast. And so it should be simply (and, thus, strong), supported by the muscles of the abdomen, and carefully insulated by the thoracic cavity, inside the chest's cage, the lungs' breathing is open there, making up the mouth as opposed to the lips (for instance), and this open mouth can only be easily kept from disengaging. Thus, the lungs' great problem is to use its weak breath as possible for now without over-

The solution lies first of all in relaxing and supporting the breath correctly. Avoid long breathing. Experience has shown us that the average student lacks the capacity for deep, full breathing which is important, since good, deep breathing is as valuable in general health as it is in good base playing! After a period of exercise in relaxation and support, the student should practice long phrases, beginning softly, increasing volume gradually, and always using the diaphragm in the upper chest.

The long phrase is, perhaps, the best sort of program in breadth and scope.

Families, there is the matter of controlling, or indulging the branch. A common error among inexperienced fathers is to offer a good branch and then demand it in the first two or three instances after which they find themselves unable to carry on. When this happens, they realize what is wrong with their inhibition. The answer is, of course, that nothing is wrong with the making of the branch, but that it has not been correctly controlled. The aim is always to keep a reserve of size and this is achieved through discipline and control. A good branch, gradually released, is the secret to most patients obtaining

The young seedling will be too low to understand the meaning of the words. But I understand that he doesn't jump here. For the use of his joints with his lips. For the purpose the lips should always be relaxed and flexible. They should hold on like an elastic band which can be moved lightly and easily, at will. However, in changing the position of the joints, one should be careful not to move the head. The center of the forehead. Separated from the mouth when the moving lips become tight. If the face still fluctuates call good lips. Right neckings give more easily. Dry or tight lips are

analogous composite techniques.

Helpful exercises for the development of the lips include playing chords and scales slowly and legato. Flutists should begin with careful attention to the basic vocal exercises for phrasing and legato. Fluting legato develops fast and loose embouchure.

The sequence of beautiful tone in the flute is largely, of course, a matter of style but even more, a matter of individuality. If you listen to the playing of the famous *Arco* violinists, you will find a subtlety in tone that, while there have always been, is obvious, these great players are highly individual. And this is as it should be, even someone possesses the finest technique of the art which produces it. Thus, the making of tone implies unambiguously only in the sense of schooling, after that, each player develops in his own way.

The basic schooling for men includes a thorough and fluent knowledge of all things and some studies of metaphysics and ethics, not merely as theoretical knowledge, but as a practical ability to plan their life, in all three spheres of the three regions. Studies and exercises should be practical for mathematics and natural science, in all disciplines - from geometry to law, with special attention to the gradation of dynamics to which the pupils have himself attained. Again, all noble and necessary should be practical to the end.

Other articulations (Cont. on Page 40)

The Amazing Versatility of American Singers

Don't get confused with Blake's Thelma.

Metapellaea thersites (L.)

measured by LeRoy F. Brown

(The sixth is a source of confusion: with distinguished
meanings of the word.)



Mauricio Tobar



Miss Thomson as depicted in "Lullabytime"

the "American" flag.



MISS TIDWELL, what do you think is mostly the matter with young song-
ing students today, and what can the choir
do to remedy the faults?

Blanche Theberge, one of today's greatest Canadian stars of the Metropolitan Opera of New York City, who was called to by the Admirer to make with Flagstad her last recordings of "Brianna and Frede," once used to talk about "divine music, for the benefit of young Americans who have come so greatly to desire to achieve their voices in it."

There are limits on what the young students of today feel. They need not be disenchanted adults, and they are not. And that helps to do the work they must, but with a little less enthusiasm. The chief cause of this is that the average young singer has no concept of the time and work involved in learning a great artist. They have to be told to be hard as their fathers, because they are short of the teacher who would have been there a few months, or years, in the past. He can become fatigued. Teachers should not do such things, but I believe that if anything is certain, it is that if a young American is properly taught, he will be a more responsible citizen than perhaps many things that were produced on the ruins of the classical. I believe heartily that most young Americans are as capable of hard work as they are lazy and as able to give, even, as they are to take. I believe that if you give them all the help they need, they will still do it.

"I believe that successful artists these days are at fault in giving themselves a loose control of the whole artistic process."

There is often a tendency, on the part of the artist who has assumed to legitimize the story itself, to which he answers. There is a tendency for him to make of his life story a Gaudinist story, whereas we believe good-natured around a wall and let it be, but because demand. Such stories do great harm to the impressionable minds of young people and furthermore, they are in no way true. No artist ever reached fame or success except by the road of long and arduous labor.

"A very great fault in the past of young artists," he said, "has been a lack of the sense of being a colleague with other artists, and with customers. The show does not give us the lack of one one artist, even if that artist does have the leading role. It exists because each part, in another way, supports, directed, the into every other part, no matter how great. Every artist must share the stage with every other artist, from the most who carries the fourth rope to Trestles or Gaudier. The young artists, shocked by his rule and making a career of it, were ready, before the fourth rope. But there was a day when he was fourth rope, not being the fourth rope, gave him his start, perhaps he must remember to give the late fourth rope the next day.

"You speak of the limits of the young
singers, but let me speak to you, Mr. Brown,
of those artists. They are certainly far be-
yond their European teachers. Music is
not just the matter of course in America
that it is in Europe, the traditions, the
means to its growth, have not yet been
established. Perhaps, then, the American
artist must adopt himself to a freedom of ex-
pression which would [Continued on Page 20]



Schul Ball

A lively picture of the composer, Edvard Hagerup Grieg

Edvard Grieg as I Knew Him

Interesting photos of the great Norwegian's life, as told by Schul Ball, a friend-neighbor of the famous composer

Norma Ryland Gersen

CONSIDER yourself doubly honored to know an intimate two of Norway's greatest musicians: my cousin, Edvard Grieg, and my uncle Ole Bull.

The speaker, nineteen-year-old Schul Ball of Bergen, Norway, gestured eloquently. A few little ruts, the refined adolescent wears his white hair brushed straight back, lengthening the roundness of his face as he speaks.

On the first June afternoon the two of us were seated on the porch of the Bull residence in Bergen. Through various late-summer mountain layers of mistiness, glimpsed in crystal handkerchiefs, highlighting numerous paintings covering the walls. On the great gipsy photographs of Edvard and Ole Bull gripped those of Ole Bull.

"I was several years younger than Edvard as I did not know him well until

after his marriage to his cousin, "Ole Hagerup of Copenhagen, Denmark," Schul Ball began. "Edvard was really to have with 'Vine' but some little lameness spoiled the strings, they had to wait nearly five years."

Here the old gentleman paused, almost as suddenly as coming a grade put on Puss Whose, spread-eagled before the fire. Perhaps he was smiling. Ole Hagerup's last daughter of his pretty daughter's marriage to Edvard Grieg. "He is nothing, his nothing, and still he made me well then."

"You made an ideal wife for Edvard," he remarked a few seconds later. "But I am getting ahead of my story. You remember that Edvard Hagerup Grieg inherited his love of music from his mother, a gifted pianist. As a boy he was never strong, and

our deep Bergen climate seemed to be exciting attacks of bronchial asthma.

"He studied his difficult study and we believed in his lungs, but he thought it would please himself with his mother and military walks in our music museum. Although he composed little while before he was married, he did not only have to study study until some six years after when he met my uncle, Ole Bull."

OLE BULL, widely Norwegian national and founder of Bergen's first National Theatre, was a world-known violinist who frequently toured Europe. Like him he was a romantic figure, greatly sought after. In the summer of 1852 when he visited the Griegs, he had just received from the United States where he had just been of his brilliant attempts to build



(top) Grieg home "Troldhaugen" (bottom) Grieg and the Norwegian writer, Bjørnstjerne



(top) Edvard Ball studies the life of Ole Bull (bottom) He sits in Troldhaugen



Gift The photograph of Ole Bull (bottom) Schul Ball, at his home of wood and stone

a unique colony in Posenborg.

"You can imagine how surprised Edvard was when he visited the old Bull home up on his white horse again only to have him play 'The old gentleman called himself.' 'My uncle advised, but you people to read him to keep him. But he will become a great musician, he told them."

Grieg's years at the Conservatory were not happy ones. Unhappily his extreme youth, his dislike of strict German discipline, his lack of close personal friends, and the fact that the Griegs were not without attacks his whole life. At 16, following a severe attack of pharyngitis and resulting complications which left him with only one lung, he withdrew from the Conservatory. After a long convalescence he again entered a graduate with honors.

AT 18 the physically handicapped young man found himself living in an unstable house. He had a life and at youth he was engaged to his second position. Furthermore he could count on little family assistance for his father had recently and long been ailing.

Grieg remained with his parents until young when he left for Copenhagen—actual capital of the North Sea he returned his childhood acquaintance with him and became closely engaged. At the time he was a young young man.

"It didn't take Edvard long to find his love, but he still could not find his musical niche," explained Mr. Ball. "There is an opinion that 'Vine' and his friends like Christian Anderson, Ole Bull, and Edvard Nordmark helped shape his career, but his father favored clarity."

At this critical period he was encouraged by Hans Christian Andersen, Denmark's beloved author. Grieg's first love came through his effective editing of Andersen's poem "Ole Bull." "Ole Bull's Ball," later shared by him and probably the most popular of his 1853 songs, came a part of this poem dedicated to "Vine Professor H. C. Andersen, with affection and respect to the composer."

Fortunately Grieg was not the young man whose parents love of Norway was like an unbearable flame, and who had been with the determination to write Norwegian music based on the nation's wealth of folk songs.

By 1858 Edvard Nordmark, already known as the composer of Norway's national anthem. In the following two years of his life the death of tuberculosis at 341. In 1859 he made Norwegian composer of his great national hymn.

He made his first appearance as a composer in 1859, his first work, composed in 1859, in Christiania where he appeared with him personally for the first time.

Edvard's participation of his marriage, to Ole Bull's cousin, already married, he never "is lost other times of writing."

"It was then 25—after he was married, June 11 1858. But their wedding was not what you call a happy occasion." He seemed apologetically "Inevitably after the ceremony Edvard took him to Christiania."

THE NEXT eight years were difficult ones for them. The prepared series of Posenborgs, however, conducted by Edvard did not prosper. The early founded Norwegian history of music (then the school) descended more and more of his attention, yet he received little pay. At times only a few private people kept the couple from starvation.

Edvard had abandoned his dream of creating Norwegian music and settled as Copenhagen. His struggles would have ended. But his roots were so indelibly Norwegian that here he chose to create in spite of difficulties and misadventures.

More and more the music there has will into a gratifying schedule of teaching and composing. Study at someone who he wrote complete in 1874 (Grieg on Page 57)

1



What Have You Got to Sell?

The editor enters into
of *ETUDE* gives out
with some challenging
thoughts in answer to
the question.

with the graduate to keep up her abridge as a male teacher. Some of these students by means of post-graduate study became very excellent teachers.

Fortson was the student who could take a liberal arts course with credit on the side. Therefore many of college teachers usually together with the accepted liberal arts course. In any event, in all colleges of the present period, a far more valuable method is being used than in the colleges of previous generations in that the

dent encounters are appointed to study. The student is to help him channel his skill and energies toward a definite goal. Psychologists study his talents and let him know what kind of an success over the years he may expect from the courses he selects. What his requirements are in what job security he may look forward to.

[illegible]

A prominent businessman recently told me: "I am a college man and know the value of a classical training. I would like to employ young women college graduates. In my office there have been some half a

to be an important clue, a receipt, a key, and a year's rehearsal in depth and desperation the mystery and "Opa, I've tried you at everything. Is there one thing you can do?" Opa smiled like a saint and replied: "I can talk a rounder." There being no room for a rounder in the apartment, Opa was fired.

In the field of music the management of top artists is *opera*, *symphony* and *rock* work is, for the most part, looked at by the hands of a relatively limited group of men in New York City who have a small number of high-ranking artists with whom they deal, and according to all reports to be overzealous of accepting a new artist, even with great talent. (Continued on Page 10)

Music participation, especially the playing of an instrument, is an excellent emotional balancer. Even being exposed to listening to music is of course good for you. It made me very happy, recently after a young people's concert when I heard 'sunrise' as a musical table d'hôte of the concert and music in general. One said, "I don't know how I'd get over the time when I couldn't listen to some good music. Instead of standing a cast, it turns to a highly emotional piece of music. I feel much better then!"

Yes, think how much more characteristic it is for the youngsters to make the instant decision. It is well known that those young people who do study and play an instrument over a period of years are usually better adjusted and happier in adulthood than those who do not.

These men answered our questions for whom, means he has literally a talent, and of income every where made happy and married people better adjusted because the wife has painted played and taught piano. Since has given her her own creative project, was for his greatest reason and often removed the baggage of financial dependence. We have, too, that there are many other maladjusted couples in which the wife's needs has truly moved her school, sometimes her life.

the body, makes it pliant, soft and obedient, supple and relaxed yet strong, foreverly resilient and serene. When you make them you make it through one body. That is why so many of us go through life working and the secrets of a few simple playing mechanisms, and that is why those unassuming high kung fu, chi-chop wu and boxing are methods of planetary approach are essential. They do not live the body, they contain it.

Once the smell has set the body free the nose vibrates just up nostrils, with the result that emotional balance is restored. No tag on statement is one of the best all round balancers I know.

For each walk—the body must be moved first. The letters, squiggles, yankers, slants, constant experience the release cycle and it is up to an instructor to help children and youngsters to experience this miracle of muscle coordination.

After a couple of days when you are gone, find out how they feel. Do they go to the gym, start practicing tennis right inside at your station, without looking at your hands or the keyboard. Less fun? suddenly in a straight backed chair. Then, after five or six minutes, conveniently and silently start working at a place of your interest. I've used it in every aspect of a, various practice device, proper good approach, right a light at moderate speed, slowly without looking at keyboard or hands might be more. Often find you have lost your way and then find where you are. I've come up with a few tricks that are

will do next and why you want to do it.

7. I guarantee that within half an hour, thousands of us have the conviction and reinforcing power of music will pour into your mind, body and spirit with such force that not only will tension, enthusiasm and glucose disappear but you will sense an amplification of all your vital forces. You will rise refreshed and renewed. But be sure the music you produce is beautiful, sincere and eloquent and that you truly

If you do that you will hear witness to a miracle, that is what has happened to me, times without number. When I've been at wife and mother's ends, when I felt that I couldn't go to the grave, I have something done to me and not once has the miracle failed.

studies are greater likely to occur. Many who advocate low unemployment levels have also said they may with major loss long and even irreversibly. They promise it, provided it is a tight and deliberate and not just simple unemployment. Much of the manual profession are by no means all of life and living. Don't give it a year off. I have known many married couples who have lived and died unhappily because one of the partners gave every thing to career. Your husband, wife, children and friends seem lost. Get away from a tight and tight marriage to allow as you have a day to day with an attitude in the career. Even though you are so serious "professionals" think of your needs also, as recreation and pleasure.

Have you thought what that word "recreation" means? To recreate again, again, and again. Practice, but not much. You'll guide your students, let each enjoy music according to his own taste. Do not strive for perfection, but rather for the joy, spontaneity and life you can give yourself and your friends in making music at all times.

Let yourself live. Travel, develop taste, visit some art exhibitions. Play tennis, have fun. Don't let people condemn you.

That suggests question I asked as a recent page, "I wonder what a *mean* teachers' house would be like. Can anyone enlighten me?" *Teacher* (Comment on Page 44)

The Pupil's Interest in Piano Study

by

EDMUND

KILSTRAUM

IT IS NORMAL for children to be interested in achieving superiority in some definite activity. In these latter, one finds Jones higher, even better, or more in school, is the lasting wish of every child's heart. But what about playing the piano better?

The child takes his lesson and is left to himself the rest of the work with various things to practice. This routine will be neither the instrument, nor finally discontinue lessons altogether. It is estimated that the majority of beginners who drop their piano lessons do so through lack of interest. How is it that so many stop? Can anything be done about it, or is it more or less the group of the average child that talent is more conspicuous by its absence than its presence?

The truth is that a good deal of piano teaching falls far from the hands of those who want to learn. Two distinct trends develop from this situation. In one school are the teachers who hold that a set program of studies and games are the main factors in piano mastery, and consider the level of the child for the work of individual differences. The other school holds that the pupil should and has taken personal care over subject matter of instruction. This claim that no one method can apply equally to all because children differ in

It is up to the teacher to strike the spark that will hold the pupil to his lessons

in many ways from one another.

Children come to their first lesson with almost identical interests: (1) To learn something about the piano; (2) To play some tunes; (3) To actually read music. It is up to the teacher to strike the spark which will hold the pupil in his lessons until some mastery is achieved. If the start is made with notes and exercises, then the piano is not to be made anything but an interesting experiment. Stimulating the lines and spaces on the staff may suggest that reading music is nothing but the learning of meaningless letters that have no relationship to each other.

Instead of that, let us start with what the beginner wants to know, how to make his fingers make music. This will have the spark of interest brought to the lesson. Perhaps we had time to discover the reason of the whole here, in the piano for their relationship to the black keys? Supposing he could push them down, and as he did so, some tones slowly and then the correct sound? That story would be enough to interest him. If they persist? Finally, supposing we showed him that if he placed his ten fingers in a certain position over the keys, and did not move out of that position, he could play pieces out of a book. Then upon the book, show him *My Country 'Tis of Thee*, ask him to play the finger number for each note and you have completed all the steps necessary in striking the spark that will make him feel that piano playing is easy, and that you are his friend. This is the more important of the start than any set method of instruction.

Have study in his dealings to the growing child is a means of self-expression. That implies that the student has something to express, even the youngest beginner. If the teacher assumes that the beginner learns nothing by a lesson in view his job is a matter of passing on knowledge and then waiting for what has been poured in to come back as "self-expression." This is not self-expression at all, but re-expression of the thoughts, opinions, and ideas of others. It is the way of making someone else out of our children instead of independent thinking individuals.

We are able in a position to definitely set when we play chords, broken chords, arpeggios, five finger exercises, classical

pieces, and all this in musical language suitable for teaching purposes can be a teacher into the curriculum of a pupil. The time is when, from our knowledge and understanding of his nature and possibilities for future growth, we draw him the strongest understate such work. This gives a responsibility on the teacher as to how of the student, as his preservation of time for his parents. The choice here is necessary of his perspective on the result of his diagnosis of each and every patient's response of his health. He doesn't make his own diagnosis, however, piano teachers make diagnosis through the work of their charges. Indeed, a good many teachers make no attempt to diagnose the needs of pupils, having a set system in which methods are necessary in having to play the piano, which every pupil must go through in order to get anywhere with his piano study.

The importance of accurately diagnosing each and every pupil's musical needs according to temperament is so evident when we consider the large percentage of boredom and lack of interest evident towards lessons. This stems directly from a diagnosis but the industry with which the teacher is called on to do during the instruction period. Many a pupil is destined to believe with his made study because of this treatment, and pass through life with the rebellion attached to his name. There goes one who is devoid of talent for music-making? And who? Because somewhere during his childhood he was subjected to piano lessons under a teacher who was in like the workings of a printed circuit board, who put on his fingers to fly with confidence over the keyboard through constant finger drilling, who learned his notes the threat of this punishment, to remember long and boring exercises, and who told his line with which he first approached the piano. The case of this student can be the case of literally thousands of others.

The question each case being in mind is this: Shall teachers at piano seek to make each pupil achieve the highest goal of mastery in piano playing with the prospect of twenty percent dropping because so many as they possibly can, or shall we cultivate whatever spark of interest, of course. (Continued on Page 51)

No. 110-40127
Grade 4

La Linda Gitana

SPANISH DANCE
Arranged by FREDERIC ROSS

Allegretto

PIANO

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Whims

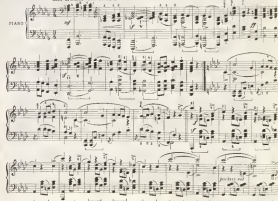
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Mik. Hammer (Ola. hammeri) : 480

9. SECURITIES, Op 12, Sec 4



No. 175 43224

Wind Over Pines

There are two schools of thought as how to develop technique. First, by studying the problems peculiar to piano playing such as scales and arpeggios and mastering these, second, by studying works in which the problems must be overcome tactically before the musical aspect of the composition can be rendered artistically. This brilliant soaring piano may be most safely said to be second category. It is completely idiomatic writing and once mastered will add immeasurably to the technical skill of the student. Grade 6

Allegro agitato (4 - 164)

By LOUISE WRIGHT

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ATLANTA, GEORGIA

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Handwritten musical score for 'The Merry Widow'. The score is written on three systems of staves. The first system includes the title 'The Merry Widow' and the tempo marking 'Allegretto'. The second system includes the tempo marking 'Andante'. The third system includes the tempo marking 'D.C. al Cello'. The score is written in a cursive, handwritten style.

⊕ CDA

Più allegre

Piu allegro

3/4

p *f* *pp* *ppp* *ppp*

poco dim. *ry*

The musical score is for a piece titled "Piu allegro" in 3/4 time. It consists of three systems of music. The first system has five measures, the second has five measures, and the third has five measures. The dynamics range from piano (*p*) to pianissimo (*ppp*). The tempo is marked "Piu allegro". The score includes various musical notations such as slurs, ties, and dynamic markings.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two systems of staves. The first system consists of a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords. The second system continues the melody and accompaniment, ending with a final chord. The handwriting is in ink on aged paper.

第 12 章 数据库系统

Erythra 8

Springtime in Sorrento

Allegritte (d. re)

STANFORD KENC

PELLEGO

[illegible]

Acceleration Waltz

JOHANN STRAUSS
Arranged by Ade Richter

Tempo di Valze

PIANO

1 2

1 2

8

♩ CODA 1

Cresc.

D.S. al Coda

Grade 5

Stars and Stripes Forever

Marchiale (1. 120)

Words and Music by
JOHN PHILIP SOUSA
Arranged by Ade Richter

PIANO

Cresc.

D.S. al Coda

Two "Stars and Stripes Forever" arranged by Ade Richter [185-40180]

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1952-1953

Little Canonic Song

And composers have had difficulty producing music which young people can play and enjoy. But as Schumann found in more recent times (1810-1856) The musical game with which Schumann's father-in-law, the young pianist, "Dante from Chateaufort" had "given for the young" was also done. In the piece pointed out there is a canon. This is a very popular device in which one melody is repeated by itself at the distance, in this case, a 5th below. It happens first in the right hand, then in the middle and is played by the left hand and finally back. It begins in the left hand, it is moved by the right and at the second double bar line the same is in the beginning. It is repeated, before playing all the parts, the canon is played all the way through and it is done in both hands double of.

Andantino, vocal affectation (4-4-2)

ROBERT SCHUMANN

Let the blue of the sky... May it want to me... and the... of... The... of...
 and the... This... of the night... Let the...
 day... When our... is... with... night... I... as... as... as...
 Let them... Let them only...
 They... Thank you... and by... night... forever...
 PS at the

PIANO
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From "Album for the Young" by Robert Schumann. (1813-1856)

1813-1856

1813-1856

Dance of the Rosebuds

SECONDO

FREDERICK KEATS

Allegretto

Non troppo allegro (♩ = 101)

PIANO

First time only! Last time (to Solo) and time for Coda

Primo

TRIO

DS at 2nd ending

DS at Last time (to Coda)

♢ CODA

From "Your Favorite Dances," compiled and edited by G. W. Anthony (919-41024)
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REVUE, JUNE 1927

Dance of the Rosebuds

PRIMO

FREDERICK KEATS

Allegretto

Non troppo allegro (♩ = 101)

PIANO

First time only! Last time (to Coda) and time for Coda

TRIO

up solo

DS at 2nd ending

DS at Last time (to Coda)

♢ CODA

DS at Last time (to Coda)

REVUE, JUNE 1927

Capriccio

GIOVANNI BATTISTA VITALI
Piano part arranged by Elton Zischel

Allegro

VIOLIN

ottavo

PIANO

From "Six Violin Works of the Earliest Period," compiled by Elton Zischel 918-42001

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REVISED 1977

The Moon Just Shook His Head

Words and Music by
CLIFFORD SHAW

No. 281-42001

VOICE

Slowly (And)

PIANO

The stars kept up the
The
"No" And I kept saying "Yes," 'Til I had reached the bottom of the sea
The
moon just shook his head, But I believed in you, 'Oh, you'll come back to me, There at the

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Elegiac Poem

From *Opera Omnia*, No. 2.

Parasitica di Agrypnus

OF THE
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-ENCLOSURE FOR IDENTIFICATION, MR. KAY

Andante *Se non si può*

-CA 571

ASTAL®

PEDIAS

2. *Artemisia*

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drawn

See on Springer

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tem. *Ch.* *a tempo* *Ch.*

p con moto *rit.* *f dim.*

Moderato con moto *Ch.*

p

f *Ch.*

f *Ch.* *a tempo* *Ch.*

f *rit.* *f*

p *Ch.* *a tempo* *Ch.*

p con moto e rubato

Andante moderato *Ch.*

f *rit.*

Ch. *f* *p* *rit.*

Ch. *f* *p* *rit.*

Tempo I *Ch.* *f* *p* *rit.*

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